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FOULARD FOR VEST

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Dresses and Suits for Early Spring
Wear Show Trimmings and Lin-
ings of the Fabric.

Like the well-loved perennials of the garden, tulips, hyacinths and jonquils, which come back each year to find a joyous welcome, writes an authority, our old friend foulard will again be a favorite when fur coats are laid aside. Many of the dresses and suits designed for early spring wear show trimmings and linings of foulard. A simple sport coat of blue gabardine is given quite a dashing touch by its vest of dotted foulard—white dots on a blue ground. This vest is, in reality, the front of one of the new long-skirted peplum blouses, which are designed for wear with cutaway coats of various lines. When the coat is removed a very attractive foulard blouse is displayed. The edges of the neck, sleeves and the peplum are bound with white foulard. A narrow belt of patent leather holds the fullness at the waistline. The coat belt is made of its own material, held by a silver buckle. A stole-like collar completes the neckline of the coat and extends in tabs below the belt. The hat, which is designed for wear with this suit and blouse, is made of the same material as the



The Foulard Vest.

blouse—that is, dotted foulard—and is faced with plain blue taffeta. It is bound with dark blue gros grain ribbon and a band of the same ribbon ties the crown.

COPY WAISTCOATS OF MEN

Garments Donned by Fastidious Beaux
of Other Days Now Charming
Fashion for Women.

Waistcoats and waistcoat blouses are among the newest fashions from Paris, and are one more of the many charming old-fashioned modes which have been adapted to present-day styles. This particular fashion was taken from the clothes worn, not by the women, but by the men of long ago, for waistcoats of varied and brilliant fabrics were the garments most delighted in by the fastidious beaux of other days.

No less varied and fanciful are the waistcoats of today. They are made in the most delicate of chiffons, as well as in such wool materials as these times offer. Some of them consist of a front section of metal brocade which shows only when the coat is open, and others are made like a blouse, with sleeves of chiffon or crepe de chine, and with back and front of brocade or satin.

Waistcoats of this kind are worn with a suit, and when the coat is open they look much more substantial and effective than the ordinary blouse. Without the coat they make a one-piece costume of the suit, and one is not aware of any lack of harmony such as usually results from the use of an ordinary blouse and the suit skirt.

Rounding the Square.

In making bits of fancy work, one often has use for the perfectly round piece of material, but a pattern isn't always at hand, and guesswork is rarely a success. But if you have a square to work with, or make a square of your material first of all, rounding it won't be so difficult according to the following method. Fold your square in halves first of all, then in quarters, then in eighths. Now, holding the material with the diagonal fold to the right, round off the lower right-hand corner from a point about one-quarter of the way along the diagonal to the lower opposite corner.

Everyday Flapper Clothes for Spring



The happy flapper takes no thought as to the wherewithal she shall be clothed and her mother is relieved of much responsibility also. For there is a specialist for everything these days, and the specialists in flapper clothes have made the most becoming and expressive and fascinating things, all for the little, growing bud of a schoolgirl. Sometimes they are naive and quaint and sometimes they are boyish; mostly they bespeak the romping schoolgirl, being simple and washable. But they do credit to the specialist, providing a variety of clever designs that suit youthful wearers completely.

Chambray, gingham, coarse linen and heavy cottons are the dependable and familiar materials that are translated into unusual and interesting school and play dresses for spring. These make their appearance in the depth of winter, at the time that these wash goods in new styles and weaves are first presented in the shops. It is therefore easy sailing for mothers who make or supervise the making of children's clothes at home. The new goods and the new garments are before them and there is time for sewing.

By way of showing how attractive the new styles are, here are two model "everyday dresses" designed for spring. They have plain skirts with jackets that are something between the middie and the sweater coat. At the left the

coat, or jacket, buttons down the front with flat pearl buttons and has a narrow hem at the bottom that pursues its way without regard to the pockets that stand in its path. There are four of these convenient and ornamental happy thoughts. Each has a turnover scalloped at the top faced with white. The turned back cuffs are finished in the same way and there is an emplacement of white on the collar and two large, flat pearl buttons on the revers. Blue, tan, yellow or pink gingham, or linen, offer themselves as candidates that will do all that is expected of them if chosen to make this dress.

Heavy white cotton, with emplacements of plain chambray in a color, will account for the slipover that has so much originality to its credit in the dress at the right. Pearl buttons and simulated buttonholes across the front are unexpected and ornamental. The sleeves flare and are caught in with a strap that actually buttons at the wrist. This makes the laundering easy. The pointed turnover on the pockets is decorated with a button, and there is a clever set-in collar in the colored goods. Both these dresses are finished off with narrow belts of patent leather that slip through straps of the material. They are worn with canvas shoes.

Julia B. Bostwick

Spring Styles Favor Airy Blouses



Since separate skirts for spring have blossomed out in airy fabrics—organdie, georgette and light crepe silks—there is but one character of blouse to wear with them. All the signposts of the highways leading springward point to dainty apparel of beautiful texture and flowerlike coloring. Severity, even in tailored-made things is to be tempered by the sheerness and colorfulness of fabrics. Restrictions on raw materials are removed and the reaction from wartime's plain and quiet dressing, has set in.

There is a great variety of new styles in blouses and in the materials of which they are made. In cottons there are examples in batiste, dimity, organdie, net, voile. But for every cotton waist just now there seem to be two of georgette crepe—such is the high regard in which women hold this beautiful fabric. Plaited frills, fine tucks, flit and other laces sparingly used are the chief items of ornamentation and sleeves with a few exceptions continue long. There are some examples in the new models that fasten in the back. The slipover styles are

well represented, nearly always falling to simply slip over the head and accomplishing their fastening in the back or at the sides and shoulder.

A crepe de chine model to be worn with tailored or wash skirts appears at the left with plaits at the front and small buttons set on in groups. Very small bead and embroidery motifs at each side show the tendency to elaborate even the tailored waists with a little cheerful color. The deep cuffs, turned back at the wrist, into which the full sleeves are gathered, illustrate the most popular of blouse sleeves. In so many of the tailored models the designer is of two minds apparently, adding an unexpected touch of frivolity to an otherwise plain style, but this inconsistency is managed cleverly and continues to be charming.

At the right a dressy slipover style is made of crepe georgette. It fastens along the shoulder and at one side. Needlework and beads join forces in its decoration.

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